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of May, 1783, a letter to his father, complaining that he had read at least a hundred Italian pieces, without finding a single one of any use. For the moment, there was nothing to be done with the Abbé du Ponte, who had promised him a piece, as the Abbé was then busily engaged on a libretto for Salieri. Mozart commissioned his father, therefore, to come to some arrangement about a book with Varesco. If, he said, Varesco consented to write one, they might work together during Mozart's stay in Salzburg. In the month of July, Mozart really did set out for Salzburg, as he had married a short time previously, and wished to present his wife to his father. He found Varesco already at work, and carried away with him the first act and the plot of the two others to Vienna.

In his ecstasy at finally obtaining a libretto, Mozart set about his task with feverish eagerness. His ideas flowed easily and abundantly, and the first act was speedily finished. It was now that he thought over, for the first time, the whole plan of the piece, and became aware of the defects inherent to it. On the 6th of December, 1783, he wrote to his father to say how pleased he himself was with the numbers he had completed, and what a pity it would be were such music never performed, as might be the case, if Varesco would not consent to certain indispensable alterations in his book. This letter gave rise to a longish correspondence between father and son. In it, Mozart detailed the subject of "The Goose of Cairo," suggested the necessary alterations, and spoke very sensibly of the value of the book. Unfortunately, Varesco was, to judge at least from Mozart's letters, an obstinate man, difficult to manage, and appeared, moreover, to be firmly convinced of the great merit of his work; in a word, he opposed every important alteration. The unhappy composer was in despair. Luckily for him, Du Ponte had quarrelled with Salieri, and was ready to fulfill the promise he had formerly made Mozart, and thus "The Goose of Cairo" was forgotten for "Figaro's Hochzeit," and locked up in a dusty press with other manuscripts condemned to oblivion. If the reader bear in mind the correspondence mentioned above, together with the date, 1783, which marks a new period in the development of Mozart's dramatic genius, he will easily believe that the fate to which the unfortunate score was subjected was something to be deplored. In worth, if we look away from the frame, "The Goose of Cairo" may take its place by the side of the master's best efforts. Happily it was not lost. While the earthly remains of the poor great man were flung into a pit where they could never be found again, his manuscripts, carefully collected by his widow, passed into the hands of André, who purchased them *en bloc* for 1,000 ducats. His successor, and the present owner of them, Herr Andre, music publisher at Offenbach, published "The Goose of Cairo" in 1861, and it was then I conceived the notion of producing it on the stage. Starting from the same point as Varesco's piece, with the plot of which I was acquainted through Otto Jahn's work, I constructed a completely new libretto, guiding myself conscientiously by the existing musical numbers, so that, for instance, the endings of the acts corresponded with the analogous situations in the original book. As most of the numbers written by Mozart, especially the concerted ones, were out of proportion for a one

act opera, I thought I ought to extend my frame, and make the opera in two acts. It is true that this plan compelled me to interpolate in "The Goose of Cairo" three pieces not in the original work. Mozart wrote neither an overture nor an introduction, but at the very time he was busy on "The Goose of Cairo" he had an idea of setting to music an old opera, "Lo Sposo deluso." He soon abandoned the project, but this overture and an introductory quartet, possessing, by a remarkable chance, a close resemblance to the first scenes of "The Goose of Cairo," were completely and fully scored.\* This overture and this quartet occupied naturally the place of the absent introduction. Isabella's rondo, also scored, I found in one of the master's scores, of which the title and book are lost. The final trio (No. 6) concluded the first act of an opera by Bianchi, "La Vilanella rapita," which was produced in 1785 at Vienna, and for which Mozart, like a terrible spendthrift, composed this delicious number. After doing thus much, I required a talented musician well versed in classical music, and impressed with the veneration due to the works of genius. Mozart's mode of composing is well known. As he himself relates in one of his letters, when he was travelling, at table, out walking, or unable to sleep in bed at night, a stream of musical ideas kept flashing through his brain. Such as pleased him he retained in his memory, to work up subsequently. He seldom forgot them. He worked, therefore, always mentally at first, and did not take up his pen until his idea was quite matured. He then began his score; wrote the parts and the bass; and, reserving for a future period the task of fully scoring his work, contented himself with scoring certain passages and ritornelles, marking repeats, &c. This is the shape in which "The Goose of Cairo" has come down to us. A talented young musician, M. Charles Constantin, conductor at the Fantaisies Parisiennes, and a pupil of the composer, A. Thomas, undertook the delicate task of completing Mozart's instrumentation.

This is, in a few words, the history of "The Goose of Cairo." I was obliged to tell it in order to acquaint the public with the facts, and to correct certain errors. In consideration of my good intentions, I trust I shall not be censured for a few personal details. But, having spoken of myself, it would be unpardonable of me to conclude this notice without offering the press my thanks for the kind and friendly welcome they accorded my modest labors.

WORMS.—The following works were performed at a concert lately given in the Dreifaltigkeitskirche: Overture to "St. Paul," Mendelssohn; Air, "I know that my Redeemer liveth," from "The Messiah," Handel; Prelude and Fugue for Organ, and Sacred Song, S. Bach; "Ave Maria," Schubert; Recitative and final Chorus from the first part of "The Creation," "Ave Verum," Mozart; "Mit Würd und Hoheit," from "The Creation," Duet and Chorus from "Elijah," Mendelssohn; Variations for the Organ, Hesse; Air from "St. Paul," Mendelssohn; and the "Hallelujah Chorus," from "The Messiah," Handel. The vocal solos were entrusted to Mad. Peschka-Leutner, Herren Hill and Ruff. The organ pieces were executed by Herr Lux.

\* These fragments were published by Herr André simultaneously with "The Goose of Cairo."

[From the "Art Musical,"]  
DOCTOR VERON.

It is not of the politician, it is not of the deputy, of the ancient director of the *Constitutionnel*, of whom we have now to speak, nor, indeed, does the character of this journal permit us so to speak. But the man whom yesterday we conducted to the place of eternal repose had, in his varied and responsible career, something to justify the words of earnest and sincere regret which herewith we consecrate to his memory.

Doctor Louis Veron was truly "*l'ouvrier de la première heure*," of which the Evangelist speaks. He was also a veritable Mœcenas, an epoch when the class was becoming daily more rare.

Of a practical turn of mind, an elegant connoisseur, a man of uncompromising fearlessness, he had an instinctive knowledge of real talents and, while making his own fortune, knew how to turn it to the best advantage for the possessor. As proof of this we need only cite Eugène Sue, whom he patronized and first brought into notice, and whom he treated with the utmost disinterestedness and liberality.

It is, however, especially as director of the Grand Opéra that his name finds a place in our columns.

The Doctor Veron who made his *début* in the world of science as a medical practitioner, succeeded at a later period in placing himself at the head of our first lyric theatre, and directing it in such a manner which almost rendered it impossible to his successor. All those who, like ourselves, have observed him at his work, will recall the address with which he knew how to combine the *éclat* of the Académie Royale de Musique with his own interest, the exigencies of the artists with those of the public.

"Les Mémoires d'un Bourgeois de Paris" are extant to exhibit with sufficient clearness characteristic traits of the life of the clever and spiritual doctor.

The true funeral panegyric of the dead is the crowd which surrounds and follows the hearse. Veron was no longer *en évidence*, he had neither a position, nor functions. Those who accompanied his mortal remains to the cemetery had only kindly reminiscences to attract them, and their number was immense. All classes of society were represented there, for the amiable doctor had attached himself in some way to all classes—the sciences, letters, arts, politics, business. The *personnel* of the Opéra was fully represented. The musicians of the orchestra, the majority of whom had owned him as their director, accompanied the funeral car to the church and to the cemetery. George Haine was at the head.

At the church, the principal *pensionnaires* of the Académie Impériale de Musique sang several sacred pieces. Faure, above all, made himself remarkable in a "Pie Jesu" of his composition.

Veron was the true *bourgeois* of Paris. He was more than an individuality—he was the representative of quite an entire caste. He had many adversaries, but few enemies. His loss has been generally regretted.—L. E.

PESTH.—Herr Barbieri, whose last post was that of conductor at the German Theatre, died in the night of the 29th-30th September. His operas of "Christoph Columbus," "Perdita," several operettas, and some few masses, found many admirers.